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The double-faced Fortuna mentioned by Professor Matzke at p. 329 is abundantly illustrated by E. Gorra, 'Studi di Critica Letteraria,' 1892, in an essay "Di alcune propaggini del Romanzo della Rosa."

It is idle to multiply references to emblem-books for *Occasio* or *Fortuna*, but the following lines from 'Achillis Bocchii Bonon. Symbolicarum Quaestionum Libri Quinque' (Bologna, 1574), lib. iii, symb. 71, p. cliii, are worth quoting:

"Iam tibi dum rebus se occasio amica gerendis
Opportune offert fronte conata, tene.
Momento præteruolat haud vnquam reditura,
Occipit en calva est, lentus es? illa abijt."

The accompanying engraving represents *Occasio* lying face downward on the rim of an upright wheel. In Gilles Corrozet's 'Hecatographie,' 1540, emblem 84, as described by Henry Green, 'Shakespeare and the Emblem Writers,' p. 261,

"Occasion is in a boat and standing on a wheel; she has wings to her feet, and with her hand she holds out a swelling sail; she has streaming hair, and behind her in the stern of the boat Penitence is seated, lamenting for opportunities lost."¹⁷

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ON THE SOURCE OF THE ITALIAN AND ENGLISH IDIOMS MEANING

'to take time by the forelock,' with
special reference to Bojardo's
Orlando Innamorato, book
ii, cantos vii-ix, by
J. E. Matzke.*

PROFESSOR MATZKE states the results of the first part of his researches on page 331 in these words:

17 Green, p. 265, reproduces plate vii of David's 'Occasio Arrepta Neglecta' (Antwerp, 1605). The title of the plate is "Dum Tempus labitur, Occasionem fronte capillatam remorantur." Time is flying through the air. A number of men are grasping at the forelocks of *Occasio* (who stands on the ground) and one has a firm hold. One speech in the accompanying dialogue is significant: "Aufugiat? sparsos potius pro fronte capillos Arripite." Add de Hooghe's plate (to which Professor Manly calls my attention) in Green, p. 13.

*Publications of the Mod. Lang. Assoc., Vol. viii, No. 3, pp. 303-334.

"The revival of the allegory of Lysippus, which seems to have been completely forgotten after Ausonius, was due to Poliziano. (1). Through him Bojardo became acquainted with the epigram of Ausonius, and he bretonized the idea in his episode of the chase of the Fata Morgana by Orlando. (2). The formulating of the idea into an idiom seems also to be due to Poliziano. The oldest instances employ the words tempo and occasione; later Fortuna supplants almost entirely these older words."

1. On page 323 the writer quotes the following passage from Erasmus;

"Ejus (sc. Temporis) simulachrum ad hunc modum fingeat antiquitas. Volubili(s) rotae pennatis insistent pedibus, vertigine quam citatissima semet in orbem circummagit, priore capitis parte capillis hirsuta, posteriore glabra, ut illa facile prehendi queat, hac nequaquam. Unde dictum est 'occasionem arripere.' Ad quod erudite simul et eleganter allusit quisquis is fuit, qui versiculum hunc conscripsit

'Fronte capillata, post est Occasio calva.'"

In a foot-note referring to *quisquis* the author adds: "It would be interesting if it were possible to answer this question¹ of Erasmus."

A glance into Otto, 'Die Sprichwörter der Römer,' Leipzig, 1890, s. v. *occasio*, or into Forcellini, 'Lexic.,' Prati, 1858-75, s. v. *occasio*, or into Grimm, 'Wb.,' s. v. *Gelegenheit*, shows that the line is taken from the so-called 'Catonis disticha.' The complete distich² reads:

"rem tibi quam noscis aptam dimittere noli,
fronte capillata post est (var. haec) occasio calva,"
'Catonis dist.,' 2, 26.

"The collection dates from a good period, perhaps s. iii-iv, A. D."³

Considering the popularity which the 'Disticha' enjoyed during the Middle Ages, the numerous MSS.,⁴ their use as a school-book,⁵

1 There is no question that Erasmus wants to say: Whoever wrote this verse, whether Cato or somebody else. Erasmus has himself edited the Disticha: 'Disticha moralia, titulo Catonis, cum scholiis auctis Erasmi Roterodami. Apophthegmata Graeciae sapientum, interpr. Erasmo. Eadem, per Ausonium, cum schol. Erasmi . . .,' Londini, 1514. See 'Ersch and Gruber,' s. v. *Erasmus*, p. 203, and Bursian, 'Gesch. d. class. Philol.,' München, 1883, p. 148.

2 I quote from: Grimm.

3 Teuffel-Schwabe; tr. by Warr, § 398, 1.

4 On MSS. and editions see Teuffel-Schwabe, l. c., 2. Add 'Dicta Catonis quae vulgo inscribuntur Catonis disticha de moribus,' ed. G. Némethy, Budapestini, 1892.

5 Eckstein, 'Lat. Unterricht' (Schmid, 'Encyklop.,' 4, 237).

the frequency with which they are quoted by other writers, the many translations into other languages,⁶ nobody will believe that the allegory of Lysippus was forgotten after Ausonius and that it needed Poliziano to revive it.

Of Italian translations of Cato I have at hand only Tobler, 'Die altvenez. Übersetzung d. Sprüche d. Dionysius Cato,' Berlin, 1883:

Tu no uoler abandonar
La causa,
La qual tu cognose
Couigneuol ati(,);
Lo fronte pleno de caulli(,);
De darere
Questa ocasion
Sera calua.

P. 63.

The MS. is of the second half of the thirteenth century. Of English translations, Gold-berg, 'Ein englischer Cato' (*Anglia*, vii, 165-177) is the only one at my disposal:

Profitable þing to þe
Leeue hit not to ȝare;
þat forehed is lodly
þat[?] is calouh and bare.

P. 173.

The MS. was written about 1375.

I have found also the following instances:

monstrum!
Fronte capillata, sed retro rasa caput!

Henricus Septimellensis, "Elegia de diversitate fortunae"
(M. P. 204, 855).

These words are addressed to Fortune.—On the popularity of the poem see Gaspary i, 43.

... capitis pars anterior vestita capillis

Luxuriat, dum calvitie (V. calvitie) pars altera luget.

Alanus, 'Anticlaudianus' (Wright 2, 400).

This is said of Fortuna.

Episcopi cornuti
conticuere muti,
ad predam sunt parati,
et indecenter coronati
pro virga ferunt lanceam,
pro infula galeam,
clipeum pro stola,
[hec mortis erit mola,]
loricam pro alba,
[hec occasio calva,]
pellem pro humerali
pro ritu seculari.

Carmina burana xvii, 7.

⁶ On mediæval translations and editions see Teuffel-Schwabe, l. c. 2. A Catalan translation is spoken of by Morel-Fatio in his "Katalanische Litteratur" (Gröber's 'Grundriss,' ii, 2, 108).

Fortune plango vulnera
stillantibus ocellis,
quod sua mihi munera
subtrahit rebellis;
verum est quod legitur,
fronte capillata,
sed plerumque sequitur
Occasio calvata. *Ibid.*, lxxvii, 1.

Fortune bona primitus
voluntas est immersa,
in neque mihi penitus
novercatur aversa.
In valle 'haec parapsidis'
stat fronte capillata,
que nunc 'aures' aspidis
habet retro calvata. *Ibid.*, 174, 11.

Ventura son, e'a tutto il mondo impero,
Di dietro calva e co 'l ciuffetto in alto.

Matteo Frescobaldi Rim. 747.

I may finally quote from Burckhardt, 'Civilis. of the Renaissance in Italy'; tr. by Middlemore, New York, 1890, p. 421. The author is speaking of the triumphal entrance of Alfonso the Great into Naples (1443):

"The part of the procession which the Florentines then present in Naples had undertaken was composed of elegant young cavaliers, skilfully brandishing their lances, of a chariot with the figure of Fortune, and of seven Virtues on horseback. The goddess herself, in accordance with the inexorable logic of allegory to which even the painters at that time conformed, wore hair only on the front part of her head, while the back part was bald, and the genius who sat on the lower steps of the car, and who symbolised the fugitive character of fortune, had his feet immersed (?) in a basin of water."

2. Professor Matzke is convinced that Bojardo has made use of the epigram of Ausonius. The question arises: How did Bojardo become acquainted with it?

The editio princeps of the Epigrams of Ausonius was published in 1472.⁸ The first two books of the 'Orlando Innamorato' were completed in MS. in 1482.⁹ Bojardo's love of classical antiquity and his familiarity with it are well known. Why not suppose that he obtained his knowledge of the allegory from Ausonius himself? The writer's supposition that Bojardo became acquainted with the epigram of Ausonius through Poliziano is not

⁷ 'Voc. della Crusca,' Firenze, 1878—s. v. *Ciuffetto*.

⁸ D. Magni Ausonii opuscula, rec. C. Schenkl, Berolini 1883, p. xxvi.

⁹ Gaspary ii, 292.

sufficiently substantiated; nor could it be substantiated since the work of Poliziano to which Erasmus alludes was not in Professor Matzke's hands. Does this work contain in full the epigram of Ausonius, and if so, when was it published?

The writer believes Bojardo to be also directly indebted to Poliziano, and he thinks that this can be shown from the coincidence of the following two lines:

P. Ella fugge da me sempre davante.
B. La fata sempre fugge a lui davante.

I must say that the phrase is much too common to prove anything. Furthermore, Professor Matzke is greatly tempted to see in

Ella fugge da me sempre davante

"some hidden reference to the allegory of the lost opportunity." I am entirely unable to discover any such reference. The next line reads:

Come agnella, dal lupo, fuggir suole

and if there is some classical reminiscence in these lines, it is of Daphne's flight before Phœbus (Ovid, 'Metam.' l. i, 452—, especially 505¹⁰).

The verses of Poliziano which the writer quotes from the 'Vocab. univ. ital.' and which he has been unable to verify, are given by the 'Voc. della Crusca,' s. v. *Ciuffetto* as Poliziano Rime C. 199.

On page 324, Andrea Alciati, celebrated as jurist and emblem-writer, is strangely called an engraver. As to the history of Alciati's 'Emblems,' the statements of the writer will, I am afraid, mislead others, as they have misled me. I must refer the reader to Green's 'Andrea Alciati and his books of emblems,' London, 1872. It would have been sufficient to state that the Augsburg ed. of 1531 is the earliest known edition and that the Lyons ed. of 1551 is "the standard of by far the greater number of the editions that followed."¹¹ The title of the Lyons ed. of 1551 reads: 'Emblemata D. A. Alciati, denuo ab ipso autore recognita, ac, quae desiderabantur, imaginibus locupletata,' Lvgd., 1551, and not 'Andreae Alciati Emblematum Flumen abundans,'

¹⁰ Tallarigo-Imbriani ii, 307 and note.

¹¹ 'Andreae Alciati emblematum fontes quatuor'; ed. by Green, London, 1870, p. 29.

which is the title given by Green to his reprint, London, 1871.

Alciati's epigram "In Occasionem" is said to be "evidently a paraphrase of Posidippus." I print here for comparison the same paraphrase by Alciati's friend Erasmus from his Opera; t. 2, Basileae, 1540, p. 253:

Quae patria artificii? Sicyon. quo nomine? nomen
Lysippo dictum est. ipse quis es? loquere.
Illa ego cuncta domans Occasio. cur age pinnis
Insistis? uoluer atque rotor assidue.
Cur gemina in pedibus gestas talaria? dicam,
Huc illuc uolucrum me leuis aura rapit.
Quid dextrae sibi uult inserta nouacula? signum hoc
Quod quauis acie sim mage acuta, docet.
Tecta capillitio facies quid nam admonet? Illud,
Quisque uti me, quoties offeror, arripiat.
Cur autem capitis pars posticaria caluet?
Quem semel alatis praeterij pedibus,
Is quanquam uolet inde cito me prendere cursu,
Haud liceat, simul ac uertero terga uiro.
Hac itaque idque tua me finxit imagine causa
Hospes, scalpitoris ingeniosa manus,
Spectandamque domus prima in fronte locauit.
Scilicet ut cunctos et moneam et doceam.

I wish somebody might follow out this suggestion. One should, however, bear in mind also the statement of Fabricius in his 'Bibl. lat.,' Hamburgi, 1734, v. i, 421:

"Possideo editionem cum Thaddaei Ugoleti Parmensis praefatione vulgatam Venetiis 1501. 4. passimque notatam manu viri summi Andreae Alciati."

As to the history of Fortuna in the Middle Ages, the omission is very noticeable of a reference to Wackernagel, "Das Glücksrad und die Kugel des Glücks" ('Kleinere Schriften,' i, 241-57).

The result of the second part of Professor Matzke's paper is that the first instance of the English idiom is to be found in Greene's 'Menaphon,' 1589, and that Greene's "general tastes and predilections make the supposition very plausible that he derived the expression from his acquaintance with Italian literature."

The history of the allegory in English literature has to be corrected according to what I have said above.

Earlier than the instances given on page 333 are also the following: Whitney, 'Choice of emblems'; ed. by Green, London, 1866, p. 181¹²:

¹² To be found also together with other interesting matter in Green, 'Shakespeare and the emblem writers,' London, 1870, p. 260.

"IN OCCASIONEM."

What creature thou? Occasion I doe shoue.
On whirling wheele declare why doste thou stande?
Bicause, I still am tossed too, and froe,
Why doest thou houlde a raser in thy hande?
That men maie knowe I cut on euerie side,
And when I come, I armies can deuide.
But wherefore hast thou winges vpon thy feete?
To shoue, how lighte I flie with little winde.
What meanes longe lockes before? that suche as meete,
Maye houlde at firste, when they occasion finde.
Thy head behinde all balde, what telles it more?
That none shoulde houlde, that let me slippe before.
Why doest thou stande within an open place?
That I maye warne all people not to staye,
But at the firste, occasion to imbrace,
And when shee comes, to meete her by the waye.
Lysippus so did thinke it best to bee,
Who did deuise mine image, as you see.

[1586].

The source is Alciati.

Southwell, 'Compl. poems'; ed. by Grosart, London, 1872, p. 76:13

Tyme weares all his lockes before,
Take thy hould upon his forehead;
When he flyes he turnes no more,
And behinde his scalpe is naked.
Workes adjourn'd have many staies,
Long demurres breede new delays.

[1595].

The question asked by Professor Matzke as to whether "the common verse" alluded to by Bacon in his essay "On delays" could be a reference to "Fronte capillata, etc.," may be answered in the affirmative.

Earlier again than in the essay just quoted, Bacon had shown his knowledge of the allegory in his 'Novum Organum'; ed. by Fowler, Oxford, 1878, p. 318:

"Et verissimum certe est quod de occasione sive fortuna dici solet, si transferatur ad naturam: videlicet, eam a fronte comatam, ab occipitio calvam esse."

This passage deserves notice, also on account of the words *de occasione sive fortuna*.

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ON THE ITALIAN METRICAL VER-
SION OF THE KNIGHT OF THE
SWAN.

"La Storia della Regina Stella e Mattabruna," published in vol. vii, no. 4, of the *Publications of the Modern Language Association*, has been recently examined by H. Varnhagen in his publication,

13 Heywood, 'Proverbs' (1546); ed. by J. Sharman, London, 1874, p. 12.

"Ueber eine sammlung alter italienischer drucke der Erlanger Universitaetsbibliothek. Ein beitrage zur kenntnis der italienischen literatur des 14. und 15. jahrhunderts. Nebst zahlreichen holzschnitten." Erlangen, 1892."

This collection of old prints of Italian chapbooks had already been the theme of a discourse, delivered by Professor Varnhagen at the fifth "Allgemeiner Deutscher Neuphilologentag" held in Berlin (Whitsuntide, 1892), and a short sketch of this contribution appeared in the *Neuphilologisches Centralblatt*, No. 10, October, 1892, pp. 298-300. The collection here noted belonged originally to the physician and natural philosopher, Cristoph Jakob Trew at Nurembergh; after his death, in 1769, the university of Altorf came into possession of it, and later on the university of Erlangen acquired it. There are twenty-one prints, but we find neither the imprint and the year of publication, nor any acknowledgment of the author and printer, with the one exception of No. xvi ('Storia della Regina Stella e Mattabruna'), where, at the end, the name of Joannes, dictus Florentinus, is found, who (as Varnhagen shows) is only a printer, whose name is likewise found at the end of similar old prints, and who lived at Venice about 1500. In order to fix the date and origin of the prints Varnhagen, after studying the character of the type, woodcuts, and paper, comes to the conclusion that they were published about the year 1500 at Venice and Florence. Varnhagen enters into the particulars of the prints (pp. 16-60), which contain poems, written chiefly in the "ottava rima" as most Italian chapbooks. After the description of the prints, the beginning, end, and occasionally parts of the text are given; twenty-three wood-cuts accompany the analyses, to which references for intercomparison have been annexed.

"La storia di Mattabruna" (described pp. 48-51) is the title of the poem which was the subject of my former study. The number of the stanzas is here likewise seventy-nine; the edition was hitherto unknown. The text shows no remarkable differences on comparison with the text recently published, which is, it is true, not free from a great number of errors, as it was not possible to send me the proof-sheets. Punctuation and accents are